DOCUMENT RESUME

ED 200 172 HE 013 664

AUTHOR	Wiener, Harvey, Ed.; Malmon, Elaine, Ed.
TITLE	Comprehensive Writing Programs.
INSTITUTION	Association of American Colleges, Washington, D.C.
SPONS AGENCY	American Oil Co., Chicago, Ill.
PUB DATE	Apr 81
NOTE	17p.
AVAILABLE FROM	Association of American Colleges, 1818 R Street, NW, Washington, DC 20009.
JOURNAL CIT	Forum for Liberal Education; v3 n6 Apr 1981
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	*College English; College Freshmen; College Students; Competency Based Education; *Critical Thinking; Educational Objectives; *English Curriculum; Higher Education; Intellectual Disciplines; Interdisciplinary Approach; *Liberal Arts; Majors (Students); Program Descriptions; Scholarship; Student Evaluation; Workshops; *Writing (Composition); *Writing Instruction; Writing Skills
IDENTIFIERS	Beaver College PA; Gonzaga University WA; Grinnell College IA; Michigan Technological University; Prewriting; Saint Edwards University TX; University of Maryland College Park; University of Michigan; Wheaton College MA; Yale University CT

ABSTRACT

Descriptions of comprehensive writing programs at nine colleges and universities and an essay on the topic are presented. Comprehensive writing programs transcend a single department or discipline and are designed to enhance liberal learning. Such programs not only teach students to write in the appropriate modes of various disciplines, but also teach students how scholars think and act in those disciplines. In "Administering Comprehensive Writing Programs Within Liberal Education," Harvey Wiener describes the link between writing and liberal learning. Wiener notes that writing is a way to learn concepts within subject fields, a method of analyzing these concepts, and a way to demonstrate mastery of the concepts. The following programs are covered: Yale University's Writing Program, St. Edward's University's Writing in the Context of Liberal Learning program, Grinnell College's Writing Program, Beaver College's Writing Across the Disciplines program, Michigan Technological University's University-Wide Communications Skills Program, Gonzaga University's Adjunct Writing Courses, the University of Michigan's The English Composition Board and the College Writing Requirement program, the University of Maryland's (College Park) Junior Composition Program, and Wheaton College's Program for Writing Competence. Some of the programs have instituted competence requirements at varying points in a student's schooling, while others have created or expanded writing emphases in courses across the curriculum. Many of the programs emphasize writing as a process involving planning, drafting, and revising. Additional college programs are briefly described. (SW)

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

AAC

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

The Forum for Liberal Education

forum

April 1981
Volume III, Number 6

Administering Comprehensive Writing Programs Within Liberal Education
Harvey Wiener 1
Yale University 2
St. Edward's University 3
Grinnell College 5
Beaver College 5
Michigan Technological University 6
Gonzaga University 7
University of Michigan 8
University of Maryland, College Park 9
Wheaton College 10
Additional Programs 12
Resources 14

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

aac

Association of American Colleges
1818 R Street, N.W.
Washington, D.C. 20009
(202) 387-3760

ED200172

HE 015 064

Comprehensive Writing Programs

Comprehensive writing programs are defined by the Council of Writing Program Administrators, guest editors of this issue of The Forum for Liberal Education, *as programs that transcend a single department or discipline and that reach out to enhance liberal learning. Comprehensive writing programs not only teach students to write in the appropriate modes of various disciplines, they also teach students how scholars think and act in those disciplines.*

In his essay, Harvey Wiener describes the link between writing and liberal learning. Wiener notes that writing is "a means of access to concepts within subject areas, a method of thinking through these concepts, and a way to demonstrate mastery of the concepts."

The nine schools featured in this issue of the Forum *highlight some of the ways colleges and universities are meeting the challenges of improving student writing. Some of the programs have instituted competency requirements at varying points in a student's schooling, while others have created or expanded writing emphases in courses across the curriculum. Many of the programs emphasize writing as a process involving planning, drafting, and revising.*

Administering Comprehensive Writing Programs Within Liberal Education

by Harvey Wiener
President
Council of Writing Program Administrators
Professor of English
La Guardia Community College

Although the idea that writing instruction is fundamental to teaching in all disciplines has its roots in Aristotle's academy and in the medieval university, the development of comprehensive writing programs is relatively new on the modern academic scene. Fifteen years ago university and college level writing programs were little more than required sections in freshman English. Instructors hoped that the study of *Walden* and *Sons and Lovers* would open the floodgates of correct, intelligent, stylish prose. The Freshman English Director arranged courses, assigned programs, heard appeals, guided teaching assistants, and kept out of the way of senior faculty members who rarely taught a course in composition.

All that changed over the last decade. Increasing numbers of students graduated from high schools with poor writing skills. As these students enrolled in colleges and universities, institutions developed courses to meet the needs of this new population. Demands for upper level literature courses

This publication is made possible by a grant from the Amoco Foundation, Inc.

waned and many senior faculty members were forced to teach writing courses. At some schools traditional freshman English metamorphosed into one or more rigorous courses or sequences of courses in how to write clear expository prose. With the publication of Mina P. Shaughnessy's *Errors and Expectations*, research in composing grew and gained a new respectability as a field of academic inquiry. Kenneth Bruffee, whose own work extends Shaughnessy's, writes of *Errors and Expectations*, "Shaughnessy's work assumes implicitly that the primary goal of our profession is to make genuine differences in the lives of fellow human beings, by teaching them to know and use the minds they have been endowed with."[1] Shaughnessy, Bruffee, and their associates saw the connection between the teaching of writing and the teaching of critical reading and thinking. They viewed the errors made by basic writers as windows to their cognitive processes, processes insufficiently trained by conventional modes in their previous education. Rather than despairing over the dreary prospect of "correcting" stacks of illiterate papers, Shaughnessy and her colleagues perceived the challenge of finding better ways to give larger numbers of students greater control of the written code of our society. This challenge required research into the fundamental, tacit processes of reading and writing.

Shaughnessy sounded the call for a more comprehensive approach to the teaching of writing. "Ways ought to be found," she wrote, "to increase students' involvement with writing across the curriculum. This does not mean simply persuading more teachers in other subjects to require term papers but making writing a more integral part of the learning process in all courses."[2]

Even before Shaughnessy published this rationale for comprehensive writing programs, several colleges and universities were experimenting with means of extending writing across the curriculum. One of the most substantial early efforts (1974) was under the direction of Dean Harriet Sheridan of Carleton College in Northfield, Minnesota. Dean Sheridan's program and Mina Shaughnessy's challenge inspired many other institutions to develop comprehensive writing programs. These programs built on strong introductory composition courses and involved both faculty and students in the writing effort in as many subject areas as possible. English departments asserted that they were not the sole guardians of literacy and that all departments and disciplines should work toward producing a literate society. Haltingly at first, then more boldly, college English instructors reached out to their colleagues in history, economics, psychology, physics, mathematics, arts, and biology. Writing, the English instructors asserted, is a means of access to concepts within subject areas, a method of thinking through these concepts, and a way to demonstrate mastery of the concepts. Comprehensive writing programs also can serve to unify the goals of general education.

On many campuses the responsibility of designing programs that include all faculty members in writing instruction devolved to the writing program administrators. Often an untenured junior colleague, the administrator had enormous responsibilities but not much experience. At the 1976 Modern Language Association Meeting in New York, over one hundred writing program administrators met and identified kindred spirits nationwide. From that meeting was born the Council of Writing Program Administrators (WPA), an organization that provides a network for all those charged with the responsibility for doing something about writing on their campuses.

As the idea of comprehensive writing programs took hold, so did the Council of Writing Program Administrators. The WPA now represents more than 400 institutions in the United States and Canada. The organization shares resources among those charged with administrative responsibilities for student writing: freshman directors, department chairpersons, academic deans, basic skills coordinators, developmental English coordinators, writing center directors, composition committee chairpersons and committee members, and others with similar responsibilities but different titles. More than arrangers of programs, writing program administrators now guide cross-curricular writing programs; hire instructors; lead faculty development efforts; design, administer, and score writing tests; develop and review curriculum; teach composition courses and courses in how to teach writing; prepare budgets; and guide secondary schools in the development of writing programs.

The WPA is meeting the needs of its varied constituency through a number of special programs and its journal, *WPA: Writing Program Administration*. The journal focuses on concepts and issues that affect the administration of writing programs in the wider context of their institutions. By examining the situation of the writing program administrator, who must depend significantly on informal means for bringing about change, several articles in the journal have proved more widely useful to other administrators who can benefit from the discussion of issues like organizing a meaningful self-study, reading resumes with discernment, and planning regional conferences on educational issues. Included in WPA's special services is the WPA/Exxon Consultant Evaluator Program, which provides trained teams of evaluators to institutions engaged in formative evaluation of their writing programs. WPA also sponsors regional conferences each year to provide a forum for exchange among those administering writing programs.

The articles in this issue of *Forum* report on some of the imaginative efforts at comprehensive writing programs being implemented at schools around the country. Although these colleges and universities vary in their student populations, their academic missions, and their financial resources, their common bond is a commitment to writing throughout the disciplines. How the institutions put that commitment into practice demonstrates a range of creative approaches bound to be instructive to anyone interested in literacy for today's college students.

[1]Kenneth A. Bruffee, "A New Intellectual Frontier," *The Chronicle of Higher Education*, February 27, 1978, p. 40.

[2]*Errors and Expectations*, N. Y.: Oxford, 1977.

Yale University

Writing Program

Although Yale has no specific composition requirements, writing courses appear at all levels of the curriculum. Very few students graduate without taking some form of composition course. Undergraduates are expected to assess their own strengths and weaknesses in written communication and enroll in classes that best suit their needs.

Composition at Yale is governed by the Committee on Expository Writing, a group of faculty representatives from departments ranging from philosophy to physics. In 1976, the committee received a grant from the Pew Memorial Trust, which was applied to the improvement and expansion of the freshman writing curriculum. Before that time, the college offered non-English majors only basic writing courses that doubled as introductions to literature; the grant money enabled the committee to design a three-level program featuring courses that contain varying proportions of reading and writing.

The basic course, English 110 or Principles of Composition, reviews the fundamental elements of sentence and paragraph construction, with attention to punctuation, word usage, and elementary structure. Approximately 10 percent of Yale's freshman class enrolls in English 110 each fall. As many as three-quarters of these students continue along this track with English 111, Problems in Composition, which delves into matters of style, tone, and logic. Neither of these courses make use of standard texts; problems that arise from student assignments provide the basis for class lectures and discussion sessions.

For students who prefer to combine writing practice with reading enrichment, Yale offers two options. English 114, Reading and Writing Prose, allows students to explore various prose forms through carefully-chosen reading selections. English 114 bears the most resemblance to the university's traditional literature-oriented composition courses; first offered in 1976 as a one-semester unit, the course was expanded to a two-semester sequence in 1978 when it became apparent that it was the most popular of the freshman composition offerings. During the fall semester students are provided a solid background in a number of literary genres, including journalistic, critical, and technical writing; in the spring, reading and writing assignments focus on a particular mode or theme of literary endeavor.

Students who have earned advanced placement in English or have scored over 690 on the verbal portion of the SAT exam are encouraged to enroll in English 120, Modern Prose: Advanced Writing. In this course, students explore the works of such twentieth-century masters of non-fiction as George Orwell, Virginia Woolf, E. B. White, H.L. Mencken, and Joan Didion, and use ideas expressed by these authors as matrices for their own compositions. According to a spokesperson for the English Department, papers produced for this course are of extremely high, often publishable, quality.

Students who elect not to take a freshman composition course may receive detailed writing instruction in specially-designed courses offered by departments other than English. Such courses are designated in the catalog as "writing-intensive." The composition component of writing-intensive courses is handled by graduate Teaching Fellows, who are traditionally responsible for discussing material presented in the instructor's lectures with small groups of the class. Teaching Fellows in writing-intensive courses assist students with composition problems and provide basic instruction in grammar and construction when necessary; the stipends Fellows receive for their work are paid by the Committee on Expository Writing rather than by the department that offers the course, creating an incentive for instructors to develop such classes. Examples of courses which, to date, have expanded to include writing-intensive sections are Evolution, Developmental Psychology, German Cinema and the Language of Film, and Religion in America.

Writing-intensive courses are intended primarily for freshmen and sophomores who feel their writing might bear improvement through practice in a field that interests them. The university also offers upper-level Special Courses in Writing, which provide students the opportunity to produce detailed writing projects in their major field of study. Instructors hand out diverse materials at the beginning of the course which students synthesize into long papers, often occupying an entire semester. Special Courses in Writing were introduced to the curriculum in September 1980; to date, Yale's departments of History, Art History, Anthropology, History of Science and Medicine, and Molecular Biophysics and Biochemistry have offered them. The Committee on Expository Writing envisions Special Courses in Writing offered through all departments of the university within a few years, to be recommended for majors and required for all majors who intend to write a senior thesis.

Opportunities also exist for Yale undergraduates to undertake independent writing projects. English 410B, better known on campus as "Daily Themes," requires that enrolled students, generally upperclassmen, attend weekly lectures on writing theory and complete daily writing assignments of approximately 300 words for the 12 weeks of the course. Student writing is individually critiqued by writing tutors in weekly sessions. Remedial assistance for students having trouble with Daily Themes or writing assignments in any course is provided by writing tutors assigned to each residence hall. The tutorial staff, which includes freelance writers, lawyers, retired teachers, and part-time college instructors who volunteer to assist students with compositions, offer students help with particular problems and encourage those with real communication difficulties to return often with other assignments.

For more information, contact:
Linda H. Peterson
Department of English
Yale University
New Haven, CT 06520
(203) 436-2814

St. Edward's University

Writing in the Context of Liberal Learning

Believing that proficient writing is the mark of a college graduate, St. Edward's University has implemented a comprehensive writing program that includes interdisciplinary coursework and basic skills requirements. Since 1970 the university has required that students demonstrate proficiency in the English language. In 1977 this proficiency was further defined by the inclusion of basic skills requirements in reading, writing, and listening.

These proficiencies are first tested during freshman orientation. A faculty committee evaluates reading and writing skills on the basis of written essays and scores on the STEP English Expression Examination and the Nelson-Denny Reading Test. Students must earn a minimum score on each of the standardized tests to be exempted from the developmental writing courses and writing and reading laboratories. While all essays are graded so that students

may know how their writing is rated, the essays of those students who score high on one test and low on another are considered in evaluating proper placement. Developmental Writing, a one or two semester course depending on individual student need, covers sentence and paragraph structure and construction of logical, unified themes. Students enrolled in Writing Lab receive individualized instruction with the aid of 36 sequenced units of study on such topics as subject-verb agreement and paragraph construction. Credit received for these courses cannot be applied to degree completion.

During the 1980-81 academic year 68 percent of the freshmen bypassed Developmental Writing and enrolled in Freshman Studies. This one-semester program is divided into two three-hour courses: Humanities 10 and English 10. The purpose of the program is to initiate liberal learning while preparing students to write competently enough to pursue this learning. The major theme of Freshman Studies is "The Human Person and the Liberal Arts and Sciences." Humanities 10 is a lecture course divided into four three-week modules on the self, the family, the body politic, and the environment. Four lecturers from the departments of religion, history and anthropology, political science, and environmental studies design and present these units. In English 10 students employ the lecture materials as the basis for discussions, values clarification, and written assignments. Each student is required to write two papers with expressive aims and two papers with referential aims. The English class is divided into six small sections of 32 students each, while half the students in Freshman Studies attend the humanities lecture at one time. More than 80 percent of the Freshman Studies participants say the program improves their writing and listening skills, according to student opinion questionnaires. Faculty agree that student writing has improved since the revisions in the freshman writing courses.

At the completion of Freshman Studies students prepare a post-course essay to determine which course they will take to fulfill the second half of the basic English proficiency requirement. The options are Analysis and Composition II, Dimensions of Literature, and Intermediate Writing. Better writers may choose between the literature and intermediate writing courses. All three classes provide further instruction in writing. Students must receive a grade of C or better in English 10 and their second semester English course and write an acceptable end of the year essay to qualify as proficient in basic English skills.

Undergraduates must next satisfy the university's exploration in communications requirement. Exploration requirements at St. Edward's are those courses outside a student's major which allow him or her to explore various topics. In addition to communications, there are exploration requirements in values, in U.S. society, in global perspectives, and in science and technology. To fulfill the communications requirement, students choose two three-hour courses from a list which includes Business Communications, Technical and Report Writing, Creative Writing, French, and Spanish.

At the completion of 60 credit hours students must demonstrate advanced English proficiency through the writing of an acceptable junior level essay. Comparable to the freshman essay, this writing sample is four to six paragraphs written on an assigned topic during a 90 minute period. Faculty from all departments rate the essays, and students are given a second opportunity to improve their scores.

Once students have completed 75 semester hours and demonstrated advanced English proficiency, they are eligible to enroll in the second major interdisciplinary writing course offered at St. Edward's: Research and Critical Missions (RCM). This required course expands the writing competencies gained in Freshman Studies by providing students with the capabilities to synthesize and apply the learning that has occured between freshman and senior years in the form of an extensive writing project. The concerns of this course center around the ability of an educated person to work towards the solution of society's institutional, social, of ethical problems. Each semester sections of RCM focus on such themes as changing American lifestyles, armament and peace, and cultural identity and the melting pot. Students choose which section to enroll in and identify a problem within that section's topic as their writing project. In their papers the undergraduates must explain the nature of the problem, present a systematic exploration of this problem by reporting their library and field research, propose a solution, and verify that solution. Each section is supervised by two faculty members from different disciplines who act as advisers rather than as lecturers.

Completion of RCM with a passing grade is the last requirement in the university's writing program. Nontraditional students and foreign undergraduates complete a slightly different program. In place of Freshman Studies nontraditional students enroll in English 11, Analysis and Composition I. Foreign students enroll in College English for International Students and Analysis and Composition for International Students I and II. The remainder of the University's writing requirements — communications exploration, junior level essay, and Research and Critical Missions — is required of all students at St. Edward's.

According to the Freshman Studies director, students at St. Edward's have reacted positively to the writing requirements. While there was resistance to the program in the beginning, the undergraduates now realize that it is to their benefit and are anxious to maintain and improve the writing level achieved at the end of their freshman year. This anxiety is shared by the faculty who have been concerned with the number of students who did not earn an acceptable score the first time they wrote their junior level essay. Faculty anticipate that the communications exploration requirement added in January 1981 will help students maintain a high level of writing competency. They believe the new program is enabling deficient writers to become capable writers and is producing students who are writing better than students of four or five years ago.

The director believes that the writing program has successfully illustrated to the students the inextricable bond between writing and liberal learning. In the required courses the undergraduates also learn to apply theoretical knowledge to personal experiences and social problems. The next step at St. Edward's, according to the director, is to introduce more extensive writing assignments into courses in students' majors. He is confident that faculty are open to proposals that will translate these intentions into action. The business faculty, for example, have accepted a goal set by the department committee, to require more oral and written communication in all business disciplines.

For more information, contact:
Brother John A. Perron

Director, Freshman Studies
St. Edward's University
Austin, TX 78704
(512) 444-2621

Grinnell College

The Writing Program

Grinnell's writing program has developed on the assumption that responsibility for teaching clear, concise English prose does not belong to the English department alone. During the past nine years, virtually all instructors from every department of the college have taught at least one basic writing course; these courses for the most part integrate writing supervision with introductory material in a particular field.

The basic elements of the writing program are the freshman tutorials, a selection of seminars conducted by faculty members across the college curriculum. Although each tutorial is devoted to a specific disciplinary topic, their common focus is on students' acquisition of research and writing skills that might be applicable in any discipline. Course format may vary, although most instructors favor open discussion based on assigned readings. Students may expect to produce major writing assignments (250 to 750 words) every two to three weeks. Enrollment is limited to 20 students per tutorial; the small class size and the amount of attention directed toward individual work has prompted college administrators to delegate responsibility for freshman advising to the tutorial instructors.

Tutorial topics cross a wide range of disciplinary lines. Students interested in mathematics and the physical science might select The Mathematical Universe, which considers the social, cultural, and scientific implications of mathematical innovations from Euclid to Gauss, or Four Problems of Man, which examines nuclear warfare, population growth, resource depletion, and environmental decay from a biological perspective. For students more inclined towards the arts, there is a tutorial on Christian Symbolism in Medieval and Renaissance Art, which requires participants to read selections from the Bible and other religious texts and apply what they learn to their observations of art works seen in galleries or reproduced in books; for those with something more modern in mind, another tutorial traces the life, career, and influence of Pablo Picasso. Other tutorials offered in the 1980-81 academic year include Symbolism in Literature, Joy and Sadness in Sport, Madness and Human Freedom, and Sex Roles in Contemporary Society. Although students are encouraged to select tutorials whose topics hold some interest for them, a writing program spokesperson states that no real correlation between selection of tutorial and choice of major can be proven.

In addition to the tutorials, the writing faculty at Grinnell is attempting to inject composition instruction into regularly-offered courses in various departments at all levels. For example, two of five sections of American Civilization II integrate detailed instruction on writing style and mechanics into the coursework; one of four sections of Introduction to Economics and one of two sections of Introduction to Philosophy are likewise structured. These courses are listed in the college catalog as "designated writing courses"; as such, they require up to three more major writing assignments than regular sections of the courses. Reactions to designated writing courses have been mixed. The writing faculty would like to see more of them developed, optimally one for each department of the college; however, since enrollment in designated writing courses closes at 20, the heads of departments other than writing are hesitant to offer them on a regular basis.

Grinnell's Writing Lab was established in 1972 — the year the turorial program was launched — to provide remedial assistance to students who display problems with writing. During its first semester of operation, the two original staff members worked individually with 26 students who had been referred to the lab by their tutors. At present, the lab's one part-time and three full-time instructors meet with nearly 300 students each year; about half of these students, according to a program spokesperson, come to the lab on their own for "cosmetic" work on particular assignments, while the other half experience some level of difficulty with the processes of written communication. The lab staff inaugurated a one-credit course of its own in 1974 which has continued to the present; students who elect this option provide their own assignments in the form of papers required for tutorials or other courses. Despite the large numbers of students who visit the lab each year, individualized attention is still its primary attraction.

Perhaps the most important factor in the development of cross-disciplinary writing at Grinnell has been a consistently high level of faculty cooperation. Traditionally, each department of the college offers at least one freshman tutorial each year; a spokesperson for the writing program claims that a shortage of volunteers to teach tutorials has never been a problem. Since 1974, the program has offered summer workshops in the teaching of writing for interested faculty members across the college. The workshops meet for four hours each day for a week. Faculty participants are requested to bring with them to the first session examples of "interesting" (as opposed to "bad" or "good") student writing. These samples are systematically critiqued by the group as a whole, and staff members offer suggestions as to how any errors or cases of awkwardness might be corrected or eliminated. By 1977, the number of faculty members who had taken the workshop more than once inspired the writing staff to introduce an advanced writing seminar to its faculty development plan; although the format is more open than in the introductory level workshop, participants might be expected to devise a writing assignment and respond to it as they would have their students do.

For more information, contact:
Peter Connelly
Professor of English
Grinnell College
Grinnell, IA 50112
(515) 236-5140

Beaver College

Writing Across the Disciplines

With funds from the National Endowment for the Humanities, faculty and administrators have made writing an integrated and inevitable part of all classes at Beaver College. Writing is viewed as an essential element in the

learning process regardless of which discipline is being explored. Students are first exposed to Beaver's writing theories in the required cross-disciplinary freshman composition courses taught by members of the English department. During their next three years, the undergraduates refine their writing skills in every class they attend and learn, through a collaborative process involving both instructors and peers, how to communicate effectively in all disciplines.

The impetus for such a wide reaching program had its roots eight years ago in faculty conversations which were critical of the English department's teaching of writing. Faculty from other departments complained that their students' writing skills were not adequate. Also cognizant of the decline in students' writing abilities, the English department responded that the teaching of writing was not only their responsibility, it was also the responsibility of all faculty in every department. Several years later the outcome of these scholarly interactions on the nature of literacy combined with the administrative desire to improve students' writing skills to create the multidisciplinary approach to writing at Beaver.

Eighty five percent of the freshman class begin the writing program with English 101 and 102: Thought and Expression I and II. The remainder are placed in Basic Writing, an intensive and demanding credit course designed to raise their writing skills at least to the level of the average incoming freshman. Placement is determined by a required two part writing sample written during freshman orientation. The first part tests a student's ability to write a one paragraph summary of a 1,000 word passage from a college level textbook. In the second half of the examination students are asked to write an open ended expository response. The writing program director reports that the summary is the most useful tool for measuring the students' writing and reading abilities.

In the freshman composition classes, Thought and Expression I and II, faculty from the English department introduce students to a variety of writing processes. All sections of the courses use a cross-disciplinary reading list which includes Lewis Thomas' *Lives of a Cell* and various social science reprints from *Scientific American*. In addition, class assignments often are coordinated with projects from other freshman classes. Recently students wrote about the gestation and nurturing of rat pups, a psychology class project. They observed the rats in the laboratory and described their findings using the appropriate scientific terminology. The purpose of the multidisciplinary subject matter is to teach students to write and read from a number of different perspectives. Only four papers are graded each semester, although students must write at least 1,000 word per week. The weekly 1,000 words serve as preliminary drafts, revised drafts, and final edits of the required papers and must be submitted with the final product. Instructors stress the basic problems and conventions of writing and assist students in the writing and editing of their drafts. The freshmen also learn how to review each other's papers and works-in-progress.

The writing program director believes that the required rewrite procedures are essential to the teaching of writing and thinking. The drafts are not graded but serve as the basis for identifying problems in composition and for concentrating on various elements of the final papers. By allowing students to express themselves in ungraded "messy first drafts," the director has found that students take more risks in their writing, learn to think by writing, and avoid clichés and undergraduate versions of "what the instructor wants."

This philosophy carries over to all courses at Beaver. The writing program director views writing as a mode of scholarship, thus all college instructors are responsible for teaching apprentices how scholars behave in their disciplines. Papers in most classes are assigned in stages with grading reserved for the final product. Many instructors employ in-class writing assignments in their regular classroom routines. For example, a professor might ask students to summarize the lecture materials or write down some thoughts on a challenging question.

Students may supplement the assistance and encouragement received from instructors and peers with aid from Beaver's Writing Center. The center, coordinated by a rotating staff of English department faculty, employs student consultants who provide collaborative assistance to the undergraduates. This assistance, as well as that received from friends, classmates, and instructors, must be formally recognized in the acknowledgement page of the particular writing project that is being reviewed. While the center is open for specified hours during the day, its most convenient feature has proven to be the late night dormitory hours maintained by many of the consultants. The service is free and can be used at any stage of the writing process. The director trains the consultants in the techniques of assisting the students with their writing and cautions against rewriting the students' materials. The consultants are paid minimum wage for a maximum of ten hours a month, although the director has discovered that many of the students voluntarily work extra hours without pay.

Faculty and administrators are pleased with the improvements in student writing. During the three year NEH grant awarded in 1977, faculty workshops were held twice a year. Consultants visited the school to help faculty improve their own writing and their responses to student writing. Faculty learned that they were not just teaching writing, they were teaching the proper social behavior and communication modes of their disciplines. Writing cannot be avoided at Beaver. Students know that they cannot major in biology to escape writing nor can they write the only draft of a paper the night before it is due. Writing has become an integral, natural part of the learning process, and its success has generated new goals at Beaver. Building on their experiences with writing, the faculty are developing a new program aimed at extending critical thinking and problem-solving across the curriculum.

For more information, contact:
Elaine Maimon
Writing Program Director
Associate Professor of English
Beaver College
Glenside, PA 19038
(215) 884-3500

Michigan Technological University

University-Wide Communications Skills Program

Michigan Tech's University-Wide Communications Skills Program has grown from the notion that writing is

as central to learning as reading, observing, and thinking. In order to improve students' capacity to learn through writing the Division of Humanities staff is working towards changing faculty attitudes on the function of writing assignments.

At present, the university requires all students to take a three-semester writing sequence, taught by the 25 members of the English faculty. During the first semester, assignments focus on the development of individual expression, on the theory that personal narrative and opinionated writing form the necessary foundation for both informative and creative writing modes. Through a battery of exercises, including free association and journal keeping, students are made to feel comfortable when confronted with a pen, a blank piece of paper, and orders to write. The second semester of freshman writing introduces students to techniques of researching and writing that is strictly informative; the final semester of the sequence combines writing supervision with the study and criticism of literature. To insure that students are able to communicate freely and clearly, most departments of the university require that their majors complete at least one upper level course in business, technical, or critical writing. Remedial work is handled through the Writing Lab, which is staffed by paraprofessionals — re-entry women, retired teachers and free-lance writers — from the local community.

In December 1978, the General Motors Foundation awarded the Humanities Division a $225,000 grant to encourage and train instructors from all departments to use writing assignments as learning aids in their courses. The money has been used primarily to expand a series of faculty writing workshops begun in 1976. Workshops are held off-campus in conference facilities at either the Keweenaw Mountain Lodge or the Ford Forestry Center. Before the grant was awarded, the workshops lasted for two days; they were extended to four days in August 1979. Participants receive a $200 stipend.

A typical workshop begins with a discussion in which participants are asked to compile a list of common student writing problems; staff members assist with the list and suggest probable causes for most problems. Problems that are basically student-centered, such as those caused by a poor reading background, cognitive immaturity, or lack of grammatical sophistication, are distinguished from those that can be traced to the teacher, examples of which include unrealistic assignments and vague or non-existent feedback. Additional discussions are held throughout the four days of the workshop and center on such topics as the importance of free association, editing and criticism, and the need for rough drafts.

Participants may expect to spend much of the four days writing: the director believes this is essential since it enables instructors to approach assignments as their students would. Besides keeping a journal, which is a mandatory activity for workshop participants, most instructors undertake major writing projects of the academic, professional, or personal nature. Exercises in group work, which favor the development of editing skills and critical analysis of ideas, are also frequently featured.

Nearly all of the instructors who have completed the workshop describe the experience as overwhelmingly positive. According to a writing program spokesperson, the effects of this faculty development exercise are being felt by the student body. Courses taught by workshop alumni are often expanded to include a much stronger writing component; assignments become, in most cases, means of investigation in themselves rather than the final result of a separate investigative process. Many instructors have restructured their classes to require a number of short writing assignments replacing or augmenting the traditional term papers, and students are increasingly encouraged to hand in multiple drafts of any major project.

To date, approximately one third of Michigan Tech's 300-member faculty have taken part in the writing workshops. The writing staff's goal is to increase that ratio to one half by the time the grant expires at the end of 1981. The writing program director and the head of the Humanities Division are currently meeting with representatives of all university departments to discuss the future of cross-disciplinary writing courses. The writing staff encourages the development of writing-intensive courses which would combine intermediate and upper level disciplinary instruction with writing exercises developed for the faculty workshops.

Most students at Michigan Tech major in engineering, science, business, or forestry. The small number of humanities majors has, according to the division head, contributed greatly to the success of the writing program. Without the distractions which large numbers of majors would create, the English faculty is free to devote attention to broadening and enriching the education of students in many other fields.

For more information, contact:
Toby Fulwiler
Director of Writing Programs

Art Young, Head, Humanities Division
Department of Humanities
College of Science and Arts
Michigan Technological University
Houghton, MI 49931
(906) 487-2007

Gonzaga University

Adjunct Writing Courses

In fall 1981 juniors and seniors at Gonzaga University will be able to enroll in one-credit writing courses offered by the English department as adjuncts to non-English upper division courses. Faculty are integrating the elective courses into the arts and sciences curriculum with funds from a three-year National Endowment for the Humanities (NEH) Implementation Grant. An objective of the program is to provide juniors and seniors with formal writing instruction using assignments related to their major field at a time when the students are beginning to recognize inadequacies in their composition skills.

During the past few years students and faculty have recognized that the required freshman English course, Written Communication, provided a good foundation in writing skills but did not have sufficient time to train students in the advanced modes of writing required in their particular majors. Students who successfully completed Written Communication were not required to take any additional writing courses. Faculty discovered that the writing of these students often reverted to ill-organized and

ungrammatical practices by the time they enrolled in junior and senior courses. In an effort to combat this problem, Gonzaga conducted a NEH pilot project during fall 1979 to improve the writing skills of upper division students. Faculty designed special writing courses offered as elective adjuncts to courses such as the American Presidency, Social Psychology, History of Modern Philosophy, and the Philosophy of Religion. The pilot program proved to be a simple yet effective system for improving student writing.

The implementation project will follow the same basic procedures as the pilot program. Writing courses will be designed to directly correspond with particular upper division courses. For example, Sociology 354 will have an elective writing adjunct, English 300s. In each of the adjunct writing courses the English 300 instructor will focus on three or four of the papers assigned in the content course. Students will turn in drafts of these specific assignments to their English instructor and will receive assistance in organization, revision, grammar, and format. The final drafts of these papers will be turned into the English adjunct teacher and the content course instructor. When necessary the English 300 instructors will assign remedial work and recommend visits to the University Writing Laboratory.

To prepare the adjunct courses, full-time faculty members will meet for five day workshops conducted annually throughout the implementation project. At each workshop a new group of 15 faculty members — five representing the English department and ten from other departments — will hear lectures by visiting consultants on topics related to effective writing and learn to critique student papers. English faculty will team with the non-English instructors with whom they will be associated during the semester. The teams will develop writing assignments for the content courses.

Students must be enrolled in the content class to take its corresponding adjunct writing course. The project director anticipates that only one-third of each class, approximately ten to twelve students, will elect to take the adjunct course. The English department will mail out flyers on the writing courses to all upper level students. Newspaper articles are planned and posters on campus will describe the project.

According to the project director, students in the pilot project rated the adjunct courses very highly and said the extra assistance improved their writing. The director says that the program is based on the belief that if students are helped during the writing process, they will show great improvement in their work. He has found that too often students receive an assignment, are left on their own for a month, and turn in an inadequate or inappropriate paper. Students in adjunct courses will receive assistance at the beginning, middle, and end of their writing projects. In addition to learning the process of writing, students also will learn the processes of research and organization in their disciplines.

Gonzaga administrators were pleased with the results of the pilot program and look forward to similar results from the implementation project. The adjunct courses are expected to become a permanent and essential feature of the institution's arts and sciences curriculum. By the end of the project the majority of the faculty will have attended the workshops and have become familiar with methods to improve student writing.

For more information, contact:
David J. Leigh
Associate Professor of English
Director of the NEH Project
Gonzaga University
Spokane, WA 99258
(509) 328-4420

University of Michigan

The English Composition Board and the College Writing Requirement

Recognizing that both students and faculty were dissatisfied with the quality of student writing, faculty from the University of Michigan College of Literature, Science, and the Arts voted to create an English Composition Board (ECB) in 1976. The dean of the college invited six faculty to serve on the board; represented were the departments of chemistry, English, Far Eastern languages and literature, journalism, and psychology. The Graduation Requirements Commission charged the board with proposing a plan that would guarantee the literacy of all students before graduation; ECB devised a program that centered around the existing Introductory Composition course. The proposed writing program included a writing assessment examination, tutorials, writing workshop, and an upper class writing requirement. In 1978 the faculty approved the ECB plan.

Students entering the university for the first time, either as freshmen or as transfer students, are required to take a one hour writing assessment examination. The ECB has developed an examination that provides students with a required opening sentence for their writing sample and a choice of second sentences. For example, when asked to write an essay aimed at helping parents establish a television watching policy for their children, students must begin the essay with the sentence: "By the time the average person in North America graduates from high school, she or he will have seen 18,000 hours of television." The students must next select one of the following sentences as the second sentence of their essay: "The present generation of preschoolers watches an average of 54 hours of television a week;" "Dr. Edward Palmer, head of research at *Sesame Street* writes: 'I think that watching television is a rather remarkable act in itself. All the while kids are watching, they're actively relating what they're seeing to their own lives;'" or "Since real experience is the primary source of learning, our children are growing up addicted to television and ignorant of life." The ECB trains experienced composition teachers to evaluate and holistically score the writing samples. In reviewing the essays, the skills of organization and argumentation are considered the most important characteristics of good writing, while the quality of grammar is the least important. The ECB chairperson believes that no standardized test has proven to be as good as one composed on campus and reviewed by faculty on campus.

Based on their assessment rating, the students are placed in five categories of competence which correspond to their freshman writing requirement. The categories are exemption from introductory composition, exemption plus writing workshop, introductory composition, introductory composition plus writing workshop, and tutorial. In

1980, 62 percent of the students were required to take Introductory Composition, a course designed to teach students the various modes of writing required in college.

Nineteen percent of the students tested in 1980 were rated exempt or exempt with writing workshop. Exempted students do not have an introductory writing course requirement. Both exempted students and those required to take introductory composition may be required to visit the writing workshop. The workshop is staffed by ECB members who schedule 50-80 hours of half-hour appointments a week. Students also may visit the workshop without faculty or ECB recommendation. The workshop staff provides students with developmental rather than remedial aid. The difference is the focus of attention given to each student. While remedial aid concentrates on the motivation for writing and the creation of writing topics, developmental assistance focuses on problems encountered in the writing process. The staff never hands out assignments; papers prepared in other classes are reviewed. Students are taught to organize the writing process into three stages: composing, shaping, and editing. Students begin by dealing with essays as a whole, identifying the audience, and preparing drafts and end by concentrating on the conventions of standard English and learning to recognize their own errors.

Those students rated lowest on the assessment examination are required to enroll in tutorials before taking Introductory Composition. The tutorials are taught by the ECB faculty members and extend for seven weeks. Most tutorials are individually scheduled with the students receiving intensive, personalized instruction. The students are required to write daily and receive between one to four credit hours for the semester. At the end of the seven weeks the tutorial students write another assessment essay. The assessment rating determines their placement for the next semester. Eighty percent of the students are able to enroll in Introductory Composition after one seven week tutorial.

All students are required to enroll in an upper level writing course or program after their sophomore year, preferably in their concentration. Faculty in the advanced writing classes present writing as a process of organization and argument rather than as a collection of skills. According to the ECB chairperson, this allows faculty who do not know much about diction and syntax to concentrate on the mode of writing in their discipline. Nineteen teaching units in the college have developed upper level writing courses, including anthropology, art history, biological sciences, English, philosophy, psychology, and women's studies. In most departments one course, selected from several which are classified as upper level writing, satisfies the advanced writing requirement. Other departments, such as geology and mineralogy, require their concentrators to participate in a comprehensive program. During the 1980 fall semester 44 courses with an enrollment of approximately 2,500 students were classified as upper level writing classes. In Chemical Literature and Scientific Writing, for example, chemistry majors write approximately six papers and study methods of information storage and retrieval, scientific writing and orientation, and the societal impact of technology. Undergraduates in History of Art 446, Courtly Arts of the High and Late Middle Ages, prepare a draft and final paper dealing with a work of art from the Gothic Period displayed at the University of Michigan Museum of Art. They write the paper as if they were writing an article for the museum bulletin and include a bibliography and footnotes.

Geology and Mineralogy concentrators must prepare three papers, one for each of the following categories: I. mineralogy, petrology, geochemistry, economic geology; II. sedimentation, stratigraphy, paleontology, surficial geology; and III. structural geology, tectonics, geophysics, general geology. The papers may be class assignments, manuscripts independently prepared, or proposals for funding. Students prepare at least one draft for each of the papers which are reviewed by category readers. All the drafts and papers are collected in a portfolio which must be approved by the departmental writing supervisor prior to graduation. Geology and Mineralogy students requiring additional writing assistance are referred to the ECB writing workshop.

The ECB offers faculty workshops on the creation of upper level writing classes. The workshops focus on the methods for teaching the skills and processes of composition, organization and argumentation in each discipline. The ECB also trains graduate assistants to support faculty teaching advanced writing and funds .2 semester graduate student appointments for each group of 25 students enrolled in a department's advanced writing courses.

One of the outcomes of Michigan's writing program is that it has convinced both high school and college students that writing is a serious business. State high schools receive notification of their graduates' writing assessment scores. The ECB has strengthened the teaching of high school English in the state by coordinating seminars and workshops on the teaching of composition. The ECB is pleased with faculty response to the writing program. By voting approval of the plan the faculty pledged their support to the doctrine of shared responsibility for the teaching of writing, despite the increased teaching requirements.

For more information, contact:
Daniel Fader
Chairperson
English Composition Board
The University of Michigan
College of Literature, Science, and the Arts
1615 Haven Hall
Ann Arbor, MI 48109
(313) 764-0429

University of Maryland, College Park

Junior Composition Program

Surveys of student writing development in all five of the University of Maryland's undergraduate divisions over the past decade have revealed a sharp decline in students' writing abilities several semesters after they complete English 101, Freshman Composition. To remedy this situation, the English Department experimented with a program during the 1979-80 academic year in which all students at the junior level receive supplemental instruction in composition; assignments in these courses relate directly to students' majors and encourage development of the practical writing skills they may expect to use as employed professionals. Owing to the pilot program's apparent success, the program was expanded to its full capacity this fall.

The groundwork for the Junior Composition Program was laid in the spring of 1979 with the hiring of a professional administrative staff. A director and four staff coordinators were chosen to train the instructors from other departments who would actually be teaching the new courses; since the original arrangements were made, the staff coordinators' responsibilities have shifted, so that now, in addition to the overall director, there are assistant directors for student services, research and testing, training, and publicity. The Program also has a secretary and a part-time librarian charged with maintaining the staff's extensive and growing resource center.

Basically, Junior Composition consists of two courses, English 391, Advanced Composition, and English 393, Technical Writing. Approximately 10 pilot sections of each were offered in the 1979-80 academic year, and their immediate popularity with both students and instructors led to full-scale implementation of the program in September, 1980. A total of 251 sections of both English 391 and English 393 were offered last semester. Of these sections, 95 were taught by instructors from the Division of Arts and Humanities, most of them members of the English faculty; 39 sections each were offered through the Division of Behavioral and Social Sciences, the Division of Human and Community Resources, the School of Engineering, and the College of Agriculture. Students generally select courses that enable them to write within the bounds of their majors; in all, 27 different types of junior composition courses have been developed. For example, English 391 A is designated as Advanced Composition for Fine Arts Majors, whereas English 391 L is listed as Advanced Composition for Pre-Law Students; English 393 M is described in the catalog as Technical Writing for Pre-Med Students, and English 393 N is subtitled Business Writing. All courses require preparation of a major research project, in addition to sections on such skills as memo writing, professional correspondence, and resume construction.

The Junior Composition Program offers a variety of support services to both students and instructors. The Junior Composition Center, a writing lab specifically intended for use by students in either English 391 or English 393, is staffed by specially-trained paraprofessionals (mostly retired or part-time teachers) who work individually with students who need help with assignments. Faculty training is the primary service offered to instructors. All instructors who teach junior composition courses are required to participate in training workshops led by the program's administrative staff. Two training workshops have been held to date. The first consisted of six meetings held over a two-week period, most of which were devoted to lectures on the theory and practice of composition education; the second workshop was shortened to four sessions of intensive practical training in formulating assignments, grading papers, and constructing syllabi. Instructors in either junior composition course who need additional assistance with resources or assignments use the program's Resource Center. The Resource Center houses three basic types of materials: a file of practical resources developed by the staff, including sample assignments, exercises, and syllabi; a collection of business and government style manuals; and a list of textbooks that might be appropriate for different sections of either English 391 or English 393.

Last winter the program inaugurated a newsletter, the *Maryland Composition Newsletter*, its goal is to keep the campus community informed as to national and university-wide developments in composition theory and practice. Currently the newsletter has a mailing list of 1000 names, representing students and faculty members across the country. Articles include reports on the development of courses and programs at Maryland and elsewhere; the editor anticipates that the newsletter will gradually take on the format of a scholarly journal featuring fewer news pieces and more academic articles by professional writers and teachers of composition.

Both student and faculty response to the Junior Composition Program have been extremely favorable. Many instructors remarked in their course evaluation forms a noticeable improvement of student writing during the class's duration; most expressed appreciation for the support provided by the staff coordinators. Eighty percent of the students surveyed upon completion of English 391 or English 393 wrote that the courses had been worthwhile and should be retained as requirements for graduation.

For more information, contact:
Michael Marcuse
Director
Junior Composition Program
2121 Taliaferro Hall
University of Maryland
College Park, MD 20742
(301) 454-0100

Wheaton College

Program for Writing Competence

Faculty and administrators at Wheaton College have expressed a renewed interest in helping students learn to write clearly in all their courses. With funds from a 1977 HEW Fund for the Improvement of Postsecondary Education (FIPSE) grant, the school sponsored faculty seminars on various theories of writing instruction and established a writing center staffed by peer tutors. The faculty and tutors are concerned with teaching students the fundamentals of literate, well-organized writing.

During the 1970s faculty discovered that students were increasingly unevenly prepared to write coherent college level papers. Wheaton does not have a writing course requirement, but even those students who gained competence in a freshman-sophomore writing course were backsliding in upper level courses. The English department recognized that faculty from all departments would benefit from a chance to learn more about the latest developments in writing instruction theory and about how to improve student writing in their courses. In addition, administrators felt that students could get practical teaching experience by tutoring their peers in materials that should have been covered in high school.

The English department conducted intensive summer seminars for faculty from all disciplines. One English professor, trained in the methods of A.D. VanNostrand's functional writing procedures, presented this method to the faculty. Functional writing is a self-paced instructional procedure which teaches a writer to organize his or her writing by "forecasting, sequencing, and concluding." These terms refer to the introduction of a paper that states the major theme for the entire piece and indicates the sequence of the topics to be discussed, the body of the paper

that consists of developed paragraphs presented in a logical sequence with clear transitions, and a conclusion that is both a summary and a solution to a problem or a call to action. Other current theories of writing instruction also were presented at the seminars, and faculty discussed techniques for conducting conferences, employing pre-writing, and explaining writing assignments.

Many of the faculty incorporated some of the techniques of functional writing into their classes. The instructors expressed more confidence in dealing with students who do not write clearly or correctly. Several faculty members carried their enthusiasm from the seminar over to a one-day workshop in writing instruction that they offered to their departmental colleagues. The seminar and workshop participants find that their students are writing better as a result of the changes made in presenting writing assignments and in commenting on earlier assignments. In addition, several members of the English faculty have adapted some of the techniques of functional writing to their English 100 classes. Each semester approximately ten sections of this class are taught. Faculty choose various approaches and reading assignments for this freshman-sophomore writing class. Functional writing has been integrated into several sections of the course, including those that focus on modern drama, creative writing, and short stories. Functional writing techniques have also been employed in a course in women's studies and will be integrated into Writing About American English, a course which centers on common forms of writing found in newspapers and advertisements.

At the same time the faculty were learning about writing theories, the English and education departments were developing a course for peer writing tutors. The course is now team-taught by the two departments and enrolls approximately five to ten students each semester. The tutors major in many different disciplines and are recommended for the program by their English instructors. The half-credit course covers functional writing, grammar, problem-solving and organization strategies, and tutoring techniques. Students practice tutor at the writing center and discuss problems with experienced tutors.

The writing center is staffed by students who have completed the tutoring class. Students may visit the center during regularly posted hours or schedule appointments at other times. Each evening one member of a network of two or three tutors is available at varying times at a dormitory for tutoring. The tutors provide assistance in pre-writing, organization, and grammar and mechanics. The tutors take care not to rewrite the students' papers. Students are pleased with the peer tutors. Approximately 100 students use the service each semester to discuss a particular paper or to work on exercises designed to correct specific writing problems. A spokesperson for the department says that the tutors themselves are learning to become better writers. Tutors also have commented that they have become more self-assertive and are able to organize their thoughts more quickly and clearly.

The writing program at Wheaton College involves the entire faculty. Students are aware that writing is important to their coursework and their futures. Although Wheaton did not implement a writing requirement, students who are found to be deficient in writing skills by any faculty member in any department are required to enroll in a writing course or participate in a series of tutoring sessions. The English department, according to a department spokesperson, has discovered that proficiency in writing positively affects a student's self-esteem. With the addition of the writing center and the faculty enthusiasm and commitment to the writing program, students will receive the needed reinforcement to improve their writing.

For more information, contact:
Frances Shirley
Professor of English
Wheaton College
Norton, MA 02766
(617) 285-7722

Additional Programs

Central College, Pella, IA 50219

Across the Curriculum: A Communications Skills Program—Faculty and administrators at Central College endorse the philosophy that reading, writing, speaking, and critical thinking skills are best taught within subject matter courses. Departments determine their own policies on skills achievement standards for their majors. Each department is charged with evaluating its students' skills and helping them to achieve competence in communication. Funded for three years by the National Endowment for the Humanities in 1979, the program includes month-long workshops conducted during the summer to help faculty design assignments and activities in their disciplines that will teach their students to communicate effectively. The writing program director leads the sessions on writing skills, while the chairperson of the speech communications department covers oral communications, and the education department faculty handle the teaching of reading skills. During the 1980-81 academic year approximately 125 courses were designated as skills courses that emphasized reading, writing, or speaking skills. Professors evaluate their students' communication skills and assign each a numerical rating. The ratings range from 0 (no information available) to 3 (severe communications problem) based on a set of descriptors for each category. These numbers are recorded on the students' balance sheets and are used by advisers in planning academic schedules. Students can receive tutorial assistance at the Skills Center. Trained peer tutors provide aid in all academic areas including writing, speaking, and reading. According to the director, student writing has been affected by the new program. Students are more aware of the writing process and are learning to direct their writing towards specific audiences and to recognize the different purposes of various modes of writing.

Walter W. Cannon, Director, Across the Curriculum

Clark University, Worcester, MA 01610

Freshman Writing Program—All Clark freshmen are required to take one semester of instruction in Verbal Expression (VE). Until a few years ago, VE courses were synonymous with Expository Writing, with its emphasis on grammar and rhetoric. With the aid of a three-year grant from the National Endowment for the Humanities and the cooperation of instructors from various academic departments, a cross-faculty committee called the Project on Writing (POW) was created in 1978. The POW immediately designed and implemented a series of new VE courses, to be offered as alternatives to Expository Writing, which combine writing instruction with introductory material in a specific discipline. To date, approximately 40 VE courses have been offered through Clark's history, philosophy, sociology, art, and linguistics departments. Material related to the discipline is presented by instructors from the appropriate department; writing assistance is provided by specially-trained, faculty-selected undergraduate teaching assistants. The teaching assistants meet out of class on a regular basis with small groups of students to discuss matters of writing style and mechanics as they pertain to class assignments. Between 10 and 13 sections of Expository Writing are still taught each semester, among them a section designed and taught by the writing director using the theme of work and leisure as a basis for all assignments. Faculty surveys of students' writing abilities taken before and after the introduction of thematic VE courses indicate an overall improvement in the organization and persuasiveness of student papers. While no remedial courses are offered at present, the director of writing would like to implement a testing program aimed at identifying students who will require special assistance in their writing courses. Currently, the writing staff is organizing a faculty colloquium on writing to take over the duties of the POW when the grant period ends.

Leone Scanlon, Director of Writing

Ferrum College, Ferrum, VA 24088

Comprehensive Writing Program—Ferrum's writing program is developing in stages. At present, six faculty members are attending a two-week writing workshop in preparation for leading a similar workshop this summer for 12 instructors and four staff members. Participants work on one piece of writing throughout the workshop, bringing it from a collection of notes to an article of publishable quality. Two faculty writing workshops have already been held. Instructors who attended learned to evaluate students' papers in terms of how well the central topic was developed and how supporting details contribute to the overall effect. Next fall, several departments of the college will introduce a series of junior-level writing-intensive courses as alternatives to the traditional junior reading and writing proficiency test. Students will read selected articles that pertain to the subject of the course and write their reactions to the articles. Students whose writing is judged satisfactory by their instructors will continue the semester-long course along this track; for those who need it, remedial instruction will be provided by members of the English faculty. The chairperson of the Department of Language and Literature states that Ferrum's program is extraordinary for two reasons: it has received the unanimous endorsement of the faculty, and it is entirely funded by the college.

Peter Crow, Chairperson, Department of Language and Literature

Guilford College, Greensboro, NC 27410

Faculty Writing Workshops—Guilford's English Department has channeled its efforts to improve the quality of student writing into the area of faculty development. With the aid of a Kenan Grant, the first faculty writing workshop was held from May 9 to May 14, 1977, using the theme of assigning and grading student papers as an organizing principle. Thirty instructors — one-third of Guilford's faculty — representing twenty different departments from accounting to physics attended the workshops, which were held for four hours daily. Discussion centered on sample student papers provided by participants. Workshop directors gave special attention to ways in which instructors might approach valid ideas presented by students in vague or awkward terms, and assisted participants in formulating assignments that would encourage writing and rewriting as a learning activity. Three follow-up sessions were held in the fall of 1977. A second Kenan Grant in 1980 enabled the English department to organize a cross-faculty committee to plan a series of programs and workshops in writing for instructors throughout the 1980-81 academic year. During the fall of 1980, four faculty seminars were held on the following topics: "Why Write?" "How to Teach Writing," "What to Write," and "What and How to Grade." Unlike the 1977 workshops, these sessions used published articles concerning the teaching of writing as springboards for discussion; attention to actual student work was minimal. According to an English department spokesperson, attendance by faculty members was high and discussion was generally quite lively. This spring, four sessions of Guilford's traditional Wednesday afternoon faculty colloquium were given over to the discussion of student writing. Guest speakers were invited in to talk about ways to bolster the writing component of already existing courses; one session featured the separate and collective opinions of a five-student panel. Campus-wide attention to writing development has resulted in the recent approval by the curriculum committee of an advanced composition course, to be inaugurated in September 1981. Students taking the course will be encouraged to write within their majors, both to general audiences and those composed of professionals in the field. Advanced composition students will also serve as writing tutors in the college's Academic Skills Center.

Claire Helgeson, Department of English

Harvard University, Cambridge, MA 02138

Expository Writing Program—Students at Harvard are required to take one of six courses in Expository Writing during either the spring or fall of their freshman year. Four of the courses involve writing for one of the following disciplines: literature, history, natural sciences, or social studies. A fifth course, Theory and Practice of Writing, permits a wide variety of topics for individual assignments; the sixth course, Style and Device in Fiction, allows students to hand in several short stories in addition to expository papers on the writer's craft. Material for papers is provided by the instructor, either through mimeographed handouts or anthologies dealing with the subject in question; matters of rhetoric are handled through the standard text for all six courses, Frederick Crews' *Random House Handbook*. Coursework emphasizes neither basic grammar and syntax nor the discipline used as a focus for assignments; the program aims at challenging students to formulate and express unique and exciting ideas. For this reason, students are often asked to come up with their own specific paper topics from within a general framework. All courses require one major paper (suggested length: 8 pages) and incorporate at least one hour of introduction to research in Harvard's library system. This year, 112 sections of Expository Writing were offered. Class size averages 15 students and very rarely exceeds 17. The Expository Writing staff consists of eight full-time and approximately 30 part-time instructors. Less than half of the part-time instructors are graduate students; the rest are professional writers from the local community whose concerns range from technical writing to poetry.

Richard Marius, Director, Expository Writing Program

Lewis and Clark College, Portland, OR 97219

Writing Program—Composition at Lewis and Clark is administered

by a Writing Committee formed of faculty members from various departments. This committee has designed a program in which writing instruction is incorporated into a freshman humanities sequence and further assistance is provided to students who need it. A fundamental requirement for Lewis and Clark freshmen since 1979 is participation in one of 10 three-term humanities sequences which form the Society and Culture Program. Each sequence traces the historical development of a particular cultural element such as art, music, or drama, through three broad historical periods: the ancient world (fall term), the medieval and Renaissance periods (winter term), and the industrial age through the present (spring term). The courses are taught by instructors from the departments that cover the disciplines; training for instructors is provided by the reading and writing specialists who staff the Writing Skills Center. The center also provides remedial help for students who experience difficulties in writing, either in the Society and Culture Sequence or in other courses. At the conclusion of the third term of Society and Culture, students turn in to their instructors a portfolio of all the writing they have done throughout the sequence. Students' work is evaluated in terms of progress made. If the instructor feels that a student's writing has developed at a reasonable pace, then that student has satisfied the college writing requirement; students whose work does not pass must meet with that instructor or another member of the Writing Committee to formulate a program to improve the quality of their work. This program might involve a series of reading and writing assignments under the supervision of that instructor, or it might include a set number of sessions at the Writing Skills Center.

Susan Hubbuch, Director, Writing Skills Center
David W. Savage, Associate Dean and Director, Society and Culture Program

University of Minnesota, Minneapolis, MN 55455

Upper-Level Composition Courses—The University of Minnesota's College of Liberal Arts requires all undergraduates to take eight credits of composition. Students may satisfy this requirement by taking the two-quarter sequence of Freshman Composition, or they may complement the first course in the sequence with an upper-level writing course in which assignments are linked with their majors. Six upper-level composition courses were introduced to the curriculum on a pilot basis in the spring of this year; they are Writing for the Social Sciences, Writing about Literature, Writing about Arts other than Literature, Writing about Non-Fictional Texts, Scientific Writing, and Business Writing. Coursework helps prepare students to communicate with audiences at different levels of expertise in the field; assignments consist of rhetorical tasks a professional employed in that field might expect to perform on the job. For example, students in Writing for Arts other than Literature might expect to work on techniques of describing and reviewing, whereas Scientific Writing involves presentation of lab reports and scientific articles for laymen. Class size is limited to 18 in upper-level courses; instructors are graduate students in English interested and trained in the field they teach.

Terry Taranto, Coordinator, Composition Transition Program

New York University, New York, NY 10003

Expository Writing Program—Students at NYU are required to take a two-semester writing program called Writing Workshop I and II. Usually taken in the freshman year, transfer students who have had some writing instruction are exempt from the first course in the sequence. The program was created, according to the director, because administrators, faculty, and students recognized that one semester of composition was not meeting the undergraduates' needs. Doctoral candidates, representing a wide range of academic fields, teach the courses. They are encouraged to use their special interests and knowledge in constructing assignments and syllabi. The goals of Writing Workshop I include increasing student fluency, correcting fundamental writing problems, and illustrating writing as communications. While the writing assignments may vary from section to section, all instructors must require drafts so that they may comment on papers before grades are assigned and must encourage students to confer with their peers during the writing process. Writing Workshop II is divided into three broad areas: social sciences, humanities, and natural sciences. Students elect to take one of the divisions. The second semester course emphasizes critical reading and writing. The social science division focuses on connotative language and rhetorical concerns, while the humanities division covers metaphors and analogies. The two-semester program also has special honors sections. Students are placed in the honors section of Writing Workshop I on the basis of their SAT scores. Their first semester program is virtually identical to the regular Writing Workshop II course in humanities. Placement in the second semester honors course is made on the recommendation of honors or regular first semester instructors. The second semester honors course is organized as a content oriented writing seminar. Instructors submit proposals to the writing program on topics they would like to teach in the second semester honors course. Each course requires at least 25 pages of non-fiction writing. Seminars have focused on women and men in the 80s, ideas of the utopia, media images of the 60s, and king's English.

Paula Johnson, Professor of English and Director, Expository Writing Program

Ohio Wesleyan University, Delaware, OH 43015

Cross-Disciplinary Faculty Development Project—Administrators at Ohio Wesleyan have been interested in quality writing for over 30 years. In 1955 they implemented a writing center, and in 1958 all faculty whose courses involved writing were asked to grade each student's writing as satisfactory or unsatisfactory in addition to assigning a grade for the course. This commitment to quality writing enabled the director of the Writing Resource Center to implement a two-year Mellon Foundation faculty development grant in 1979. Twenty four faculty members from a wide range of departments, excluding English, established writing intensive courses during the first year of the grant. Instructors first attended a week long workshop on teaching the writing process. Each faculty member designated one of his or her disciplinary courses as writing intensive. Examples include Introduction to Zoology, Medieval History, and Foreign Policy as well as courses in botany, music, journalism, and philosophy. The faculty administer 50-minute essay examinations and "writing anxiety" questionnaires to their students at the beginning and end of the term. In their courses instructors emphasize writing as a multi-step process. At the beginning of the term students in small classes meet individually with the instructors to discuss writing; students in larger classes devote lab time to the process of writing. The director discovered that some of the professors had never told their students what they would learn in the process of writing papers. The instructors learned to include this information when presenting assignments. Students in all writing intensive classes participate in informal, ungraded writing exercises. In place of the standard 20-25 page final paper, students prepare a shorter final paper which includes at least four steps such as outlines, theses, and drafts. According to the director, students are learning the conventions of the disciplines while improving their writing. At the end of the first year outside evaluators graded the "before" and "after" essays and found that approximately 50 percent of the students had improved their scores while 26 percent remained at the same level. During the grant's second year faculty again are offering writing intensive courses and working towards improving the impact on student writing.

Ulle E. Lewes, Director of the Writing Resource Center and Associate Professor of English

Pacific Luteran University, Tacoma, WA 98447

Student-Faculty Writing Center—The staff of Pacific Lutheran's writing program believes that, in order for writing to achieve the status it deserves as a cross-disciplinary learning activity, its teaching ought to be both centralized and visible. Plans are now underway to open a Student-Faculty Writing Center in the renovated basement of one of the campus' administration buildings; according to a program spokesperson the Center should be ready to begin operation next September. Currently, individual writing assistance is handled by student writing consultants employed by the university's Academic Advising and Assistance Center; last year, these writing consultants tabulated nearly 700 student contacts and assisted with the writing of approximately 500 assignments. Next fall, the two writing consultants from this office will be transferred to the Student-Faculty Writing Center; two additional student consultants will be hired in order to diminish individual workload, making the Center's services available to more students. Two of the consultants will probably be English majors; the other two will represent other departments, emphasizing writing's role as a universal learning tool. Other projected functions of the Student-Faculty Writing Center will include periodic faculty colloquia on specific writing problems, conducted by members of the English department with the assistance of the student-consultants, and occasional workshops under the direction of professional writers and reading/writing specialists from outside the campus.

Charles Bergman, Director, Writing Program

Rose-Hulman Institute of Technology, Terre Haute, IN 47803

Writing Program—Rose-Hulman's writing program is undergoing a period of transition. For some years now, all students have been re-

quired to take one semester of freshman composition; the writing staff is now trying to augment this requirement with additional composition units in courses from the school's 12 primarily technical departments. With funds from the Alfred P. Sloan Foundation, the writing staff has formed a cross-faculty Steering Committee on Writing, which is currently meeting with faculty representatives from all departments of the school and attempting to persuade them to assign more papers in their courses and evaluate them for their rhetorical merit as well as their content. According to the program director, faculty support of cross-disciplinary writing units is high. She envisions establishment of a faculty Writing Center within a few years, to be staffed by a professional rhetorician who will serve as consultant to instructors on such matters as formulating and grading assignments and suggesting means of improving the quality of written work students turn in. Presently, the school is setting up a network of student writing tutors who, beginning next fall, will be available to consult with students whose instructors suggest they receive remedial assistance in writing. Students interested in becoming tutors and who receive the approval of the writing faculty will receive one quarter of instruction in remedial writing techniques and peer counseling.

Patricia Ann Carlson, Director, Writing Program

Stockton State College, Pomona, NJ 08240

Writing Across the Curriculum—At Stockton State College all writing, above the developmental level, is voluntary. Administrators and faculty are pleased that the voluntary program allows students to make their own decisions about the value of writing and their needs for more instruction and practice in writing. The general studies faculty act as writing specialists in the program and aid and train non-English faculty to teach basic writing. In addition, the college is implementing writing across the curriculum (WAC) courses. In these courses students explore different modes of writing within a discipline area. WAC faculty meet for two two-day workshops during the summer to discuss the techniques of writing as an instruction process. The faculty learn about holistic scoring, the composing process, assignment structuring, and peer reviews. Faculty structure writing assignments to help students learn the course materials while improving their writing. For example, a history professor might stop in the middle of a lecture and ask students to write an ungraded essay about what has been discussed. Not only do the students get an opportunity to organize what they've been hearing, but the professor can learn whether or not his or her presentation is clear and logical. A chemistry teacher might ask his or her students to describe a chemistry experiment to audiences with varying backgrounds in chemistry. The director says students are excited about the emphasis on writing on campus. Next year administrators plan to implement a junior level writing proficiency requirement. Students will be required to keep a portfolio of papers and essays and to prepare a writing sample. Departments will be responsible for assessing the writing and for setting up their own proficiency courses.

Christopher C. Burnham, Director of Writing

University of Tampa, Tampa, FL 33606

Freshman Composition—English department faculty at the University of Tampa have redesigned the required freshman composition course to put more emphasis on the process of writing and to help students develop the ability to grasp, integrate, and transmit thought in clear, articulate prose. The newly designed course, English 101 — Our Future: What Will Determine It?, was offered for the first time in fall 1980. The course is divided into two sections that explore expectations and fears for the future. The first section focuses on the social forces that affect human society: population growth, nuclear proliferation, unpredictable technology, and changing economic systems. The undergraduates read such works as Arthur Miller's *Death of a Salesman*, Ursula LeGuin's *The Word for World is Forest*, and Lewis Thomas' "On Cloning a Human Being." The second half of the course covers the options open to individuals as they confront forces over which they have no control. Readings include Anais Nin's "Collages," Camus' *the Plague*, and Robert Heilbroner's "The Political Dimensions and Human Nature." Students use the topics covered in the readings as springboards for their weekly writing assignments. The director of freshman composition believes that the readings from literature, economics, psychology, and biology can help students think critically and learn to make distinctions among the various types of writing and the validity of the materials presented. The freshmen prepare drafts of their four required essays and receive objective criticism from their instructors and peers. Students exchange drafts and learn to respond to each other's writing. According to the director, students are responsive to the course's emphasis. She is pleased with the revised program and says students are learning how an essay is written. English department faculty are designing a second semester course, The American Experience, to complete the freshman English requirement.

Mary Jane Schenck, Associate Professor of English and Director of Freshman Composition

West Chester State College, West Chester, PA 19380

The Cross-Disciplinary Writing Program—All West Chester State students are required to take three writing-emphasis courses, in addition to English composition, as part of their general education requirements. Believing that writing is integral to academic learning in liberal and professional studies, the college instituted the program in 1978 with funds from the National Endowment for the Humanities and the Pennsylvania State College Educational Trust Fund. Each semester approximately 50 courses, from a large variety of traditional liberal studies departments, satisfy the requirement. A writing program committee selects which courses are designated as writing-emphasis based on writing summaries submitted by the instructors. In the summaries faculty describe their courses' writing assignments and explain what they will do to improve writing. The committee, which reports to the Provost for Academic Affairs, includes members representing the disciplines of foreign languages, physics, history, political science, physical education, chemistry, and English. Examples of writing-emphasis courses include such standard offerings as Introduction to Sociology, Geography and Planning, and Introduction to Literature. New courses were not developed for the program. In addition to course review, the committee also conducts faculty workshops on writing. Offered approximately four times a year, the workshops cover such topics as holistic assessment of writing samples and solutions to problems encountered by writing-emphasis course instructors. The voluntary workshops are enthusiastically received, according to the writing program director, and attract between 20 and 40 participants each time. In the future, the director would like all departments to establish writing requirements in their majors for juniors and seniors. At the present time students may take only one writing-emphasis course in their major to fulfill the three course writing requirement.

Robert H. Weiss, Writing Program Director and Professor of English

Whittier College, Whittier, CA 90608

The Nature and Uses of Language—All Whittier freshmen are required to take English 102, The Nature and Uses of Language. This course, which is presently one semester long, introduces students to the two primary functions of language, communication and problem-solving, by familiarizing them with principles of semantic theory. The two weekly lecture sessions cover a variety of semantic techniques to encourage precision in students' written communication. The principle text through this phase of the course is *Creative Analysis* by Upton, Farmer, and Sampson. The course also includes two weekly sessions in which students discuss among themselves applications of communication theory to their own writing. The second quarter involves detailed analysis of a single work of literature, usually a novel, in terms of the different levels of meaning its author conveys. Examples of works that have been used for this purpose in the past include Lawrence's *Sons and Lovers*, Kafka's *Metamorphosis*, Hemingway's *The Sun Also Rises*, and Hardy's *Return of the Native*. Writing assignments include both analysis and comparison of characters, things, and situations found in the work. Students turn in weekly papers throughout the course. At first these consist of 300-word paragraphs designed to stretch students' conception of what a paragraph is and how it functions. These develop into longer assignments of several paragraphs each as the course progresses. At the end of the course, students must produce a six to nine page term paper following through ideas expressed and developed in earlier assignments. According to the chairperson of the English Department, The Nature and Uses of Language will be expanded to a two-semester sequence starting in the fall of 1981.

William A. Geiger, Jr., Chairperson, Department of English

Resources

Brown, Rollo Walter. *How the French Boy Learns to Write: A Study in the Teaching of the Mother Tongue*. Cambridge, MA: Harvard University Press, 1915.

Brown's classic study analyzes different phases of the French public schools' traditional curriculum and demonstrates how the develop-

ment of good rhetorical habits was interwoven with the study of grammar and literature. He gives examples of typical assignments from all levels to show how the study of writing was linked by the French to the cultivation of reasoning powers that would assist the study of any field.

Bruffee, Kenneth. "A New Intellectual Frontier." *The Chronicle of Higher Education*, February 27, 1978 pp. 40.

Bruffee, a professor of English at Brooklyn College, describes in this essay particular problems faced by teachers of writing at colleges that have abolished admissions requirements. He advocates communication among instructors across the college and recommends patience in teaching basic skills to students who lack them.

Buckler, William E. "The College English Program." *The First Years in College: Preparing Students for a Successful College Career*. Edited by Harry Rivlin. Boston: Little, Brown, and Co., 1965 pp. 239-258.

Buckler describes an English program for non-English majors that allows writing to be exercised as the performing art he believes it is. He recommends intensive practice in writing about a variety of subjects as a means of attaining the ease, clarity, and simplicity that makes good writing seem almost effortless.

Council of Writing Program Administrators, Joseph Comprone, Treasurer, English Department, University of Louisville, Louisville, KY 40208

Membership in the Council is open to college and university faculty and administrators who serve or have served as directors of freshman composition programs, coordinators of writing labs and workshops, chairpersons or members of writing program related committees, or in a similar administrative capacity, and to others interested in improvement of writing programs and the professional development of writing program administrators. Members receive a subscription to the Council's journal, *WPA: Writing Program Administration*. The yearly membership fee is $10 for individuals and $20 for institutions.

Emig, Janet. *The Composing Process of Twelfth Graders*. Urbana, IL: National Council of Teachers of English, 1971.

Using a case study approach, Emig investigated the writing processes, as opposed to the writing products, of twelfth graders. Eight twelfth graders were asked to compose aloud three themes and give autobiographical accounts of their writing experiences. Emig discovered that in reflexive writing (defined as writing centering on the writer's thoughts and feelings concerning his or her experiences) students engage in prewriting activities and stop more often during the writing process. The implications of the study for teachers, according to Emig, is that they must practice writing to teach writing. Teachers also must not limit their writing assignments to what Emig calls the "Fifty Star Theme," a uniquely American essay form with a paragraph of introduction, three paragraphs of exposition, and a paragraph of conclusion. Emig suggests that instructors should allow students to compose in many different modes, including reflexive.

Emig, Janet. "Writing As A Mode of Learning." *College Composition and Communication*, 28 (May 1977): 122-28.

Emig views writing as a unique languaging process which differs from the process of talking. She attributes the following learning processes to the activity of writing: integrating materials; providing self-feedback and evolution of thought; establishing explicit and systematic conceptual groupings; and being active, personal, and self-rhythmed.

Flower, Linda S., and Hayes, John R. "Problem-Solving Strategies and the Writing Process." *College English*, Vol. 39, no. 4, December 1977 pp. 449-461.

This article assumes that the processes involved in writing are as worthy of scholarly attention as the results these processes produce. After a brief discussion of writing as a problem-solving activity, Flower and Hayes present a step-by-step heuristic for transforming ideas into words. Their plan emphasizes setting up goals for specific pieces of writing, generating and refining ideas on paper, and writing with a particular audience in mind.

Graves, Richard L. "Renaissance and Reform in the Composition Curriculum." *Phi Delta Kappan*, Vol. 62, no. 6, February, 1981 pp. 417-420.

Graves charts the development of composition theory over the past two decades, highlighting such major works in the field as Francis Christensen's "A Generative Rhetoric of the Sentence" (1963), Edward P. J. Corbett's *Classical Rhetoric for the Modern Student* (1965), Donald Murry's *A Writer Teaches Writing* (1968), Gary Tate's *Teaching Composition* (1976), and Mina Shaughnessy's *Errors and Expectations* (1978). The focus of the article is on educators' changing attitudes towards the teaching of composition, with special emphasis on writing across the curriculum and the resurrection of rhetoric.

Hirsch, E.D. *The Philosophy of Composition*. Chicago: University of Chicago Press, 1977.

Hirsch challenges L. Bloomfield's doctrine of "writing is not language, but merely a way of recording language by means of visible marks." Hirsch believes that writing makes people communicate and use language in an unaccustomed way. One of the goals of teaching composition must then be relative readability: "One prose style is better than another when it communicates the same meanings as the other does but requires less effort from the reader." In his chapter on improving teaching methods, Hirsch suggests that well-conceived faculty comments on student papers are more effective than lectures on composition, that students must learn the principles of revision, and that third-party reviews of student writing helps instructors operate as colleagues rather than adversaries in the writing process.

Kitzhaber, Albert R., *Themes, Theories, and Therapy: The Teaching of Writing in College*. New York: McGraw-Hill, 1963.

Kitzhaber critices a freshman composition program which assigns a specific number of rigidly-defined papers designed to give students "practice" and little more. He recommends that assignments be tailored to students' interest, that teachers be sensitized to the causes of student writing problems, and that much of the time spent in class be devoted to discussion of students' ideas and how to present them best in written form.

Kreuzer, James R., "Freshman Composition." Edited by Harry Rivlin. *The First Years in College: Preparing Students for a Successful College Career*. Boston: Little, Brown, and Co., 1965 pp. 259-276.

Kreuzer's essay emphasizes the importance of a course that teaches students to write "correct, clear, concise, precise, and effective" expository prose at the very start of their college careers. He recommends that weekly writing assignments be stimulated by readings on various subjects and describes a level of writing that can only be achieved through constant practice and thorough revision of every assignment.

Maimon, Elaine, "Talking to Strangers." *College Composition and Communication*, December 1979, pp. 364-369.

Maimon agrees with the comment by E. D. Hirsch, Jr. that talking to strangers is functionally closer to written discourse than it is to oral speech. In talking to strangers, the speaker cannot assume anything about what the listeners know; in writing, the writer cannot assume anything about what the reader knows. Maimon lists the inability to identify the reader as a common difficulty for freshman writers. Other difficulties include the loneliness that comes from confronting writing problems alone and the bewilderment about the various choices and conventions involved in different styles of writing. Maimon proposes several solutions that instructors can employ in their classes: grade fewer papers and encourage students to do more writing; act as an anonymous reader when evaluating papers; teach students to take more risks in their writing by allowing them to express themselves freely in rough drafts; and recommend peer reviews and idea sharing.

Maimon, Elaine; Belcher, Gerald; Hearn, Gail; Nodine, Barbara; and O'Connor, Finbarr. *Writing in the Arts and Sciences*. Cambridge, MA: Winthrop Publishers, forthcoming.

This book introduces students to the process of thinking, researching, and writing across the curriculum. With this text, students can learn the drafting process and strategies for generating, focusing, and organizing ideas. Different types of writing assignments from various fields are discussed.

Muller, Herbert J., *The Uses of English: A Blueprint for a New Direction in the Teaching of English in the Anglo-American Countries*. New York: Holt, Rinehart, and Winston, 1967.

A summary of a conference on the teaching of English held at Dartmouth in the summer of 1966 and co-sponsored by the Modern Language Association (US), the National Council of Teacher Education (US), and the National Association for the Teaching of English (UK), this book contains chapters on the uses of literature, the mass media, creativity and drama, and the definition of "good English." Of particular interest to readers of this issue of *Forum* is chapter six, "Writing and Talking," which deplores a curriculum in which composition is kept separate from other disciplines.

National Council of Teachers of English (NCTE), Mark Anderson, Director of Membership Development, 1111 Kenyon Road, Urbana, IL 61801. (217) 328-3870.

NCTE is a membership organization open to teachers of English at all school levels. The Council works to increase the effectiveness of the teaching of English language and literature. Membership fees are $25 and include a subscription to one of NCTE's journals. *College English*, for example, is aimed at teachers at the postsecondary level and includes materials on the relevance of ideas in other fields to how English is studied, taught, and learned.

Shaughnessy, Mina. *Errors and Expectations*. New York: Oxford, 1977.

Shaughnessy strongly advocates that English instructors devote as much classroom time and research to the teaching of basic skills as to advanced literary theory and criticism. Her book assumes that the fundamental goal of any teacher is to improve the quality of students' intellectual lives; students will become intellectually fulfill only after their ability to read and write has been cultivated and exercised.

Sommers, Nancy. "Revision Strategies of Student Writers and Experienced Adult Writers." *College Composition and Communication*, December 1980, pp. 378-388.

Sommers argues that revision has been largely ignored by modern scholars of the "writing process"; she blames this oversight on theories linking writing to speech, as a word once spoken may never be fully retracted. She studied the writing habits of 20 freshmen from Boston College and the University of Oklahoma alongside the habits of 20 professional writers (journalists, editors, teachers) in an attempt to demonstrate different approaches to revision as it is taught and as it is practiced. Each participant was asked to write three essays — one expressive, one explanatory, and one persuasive — and revise each essay twice. The results indicate that students who revise their work concentrate on matters of word choice and mechanics, where professional writers rewrite to strengthen the structure of their arguments.

Wheeler, Thomas C. *The Great American Writing Block*. New York: Viking, 1979.

Wheeler, a teacher of writing and literature at the City University of New York, advocates the teaching of American English as a language in itself and gives examples of how he has encouraged his students to express their ideas in writing as they would speak them. He also cites numerous cases of noted writers who, rather than following inappropriate conventions of grammar and syntax, have expressed the spirit of their times using the current vernacular.

Wilcox, Thomas W. *The Anatomy of College English*. San Francisco: Jossey-Bass, 1973.

This book covers all aspects of the typical college English department, from faculty selection and division of labor to advanced projects to be undertaken by English majors and graduate students. Chapter Six, "Freshman English," discusses the necessity for transforming introductory composition from a course teaching the proper formula for the correct essay to one that constructively uses fundamental (and long-neglected) principles of rhetoric to challenge the way students reason.

The Forum for Liberal Education

Volume III, No. 6

Guest Editors
Council of Writing Program Administrators
Harvey Wiener, Professor of English, La Guardia Community College and President of the Council
Elaine Maimon, Associate Dean for Curriculum, Beaver College and Council Executive Committee Member

Editor
Peggy Brown

Research Assistant
Terri Meehan

The Forum for Liberal Education is a topic-oriented publication featuring a subject of importance for liberal education in each issue. It does not endorse or evaluate institutional activity. Rather, it describes various ways in which institutions of higher learning address important common concerns. Upcoming issues of the *Forum* will look at uses of instructional technology, women's studies, Project Lodestar, and graduate liberal studies. **Contributions of program information from *Forum* readers are encouraged.**

The Forum for Liberal Education is published eight times during the academic year by the Association of American Colleges. The *Forum* is available at a subscription rate of $16 per academic year for persons at AAC member institutions, and $22 for all others. Copies of back issues and rates for multiple subscription orders are available upon request. Please address all correspondence, inquiries, and subscription orders to

FORUM
Association of American Colleges
1818 R Street, N.W.
Washington, D.C. 20009
(202) 387-3760